THE MYTHOLOGICAL TYPES OF ST. MORAND

It has always been my belief that the psychological teachings of C.J. Jung are most appropriate for our work in graphology.

One of the central tenets of his teaching is that the human psyche is divided into two differing parts, that of the conscious and the un-conscious. Both should act as a counter-balance one to another; a reaction in one half of the psyche has an equal and opposite reaction in the other half, and vice versa.

Put in a very simplified way, Jung believed that whilst our conscious minds are directly linked to personal individuality, our personal thoughts, motivations, drives, feelings and our unconscious minds are directly linked to what Jung termed the 'Collective'. It is here that the universal memories and experiences gained in our millions of years of evolution reside, and he taught that these collective memories are shared by the whole of mankind, and are actually the same for all mankind. The name he gave to these unconscious universal elements is 'Archetypes'.

Jung taught therefore that an understanding of a person must not only take account of their personal individuality and all of their individual and particular life circumstances, but also of the 'collective' elements that relate a person to their long history and origins in nature.

But how can we do this in the everyday field of our graphological work?

Those who know something of Jung's teachings will know the huge emphasis he laid upon myths and mythology as being vectors of universal experiences, conveyed from the unconscious in the form of symbolism. Therefore, to study classical western myths will in some way help us to understand the language of the unconscious, but how can we access this knowledge in our everyday work?

We can at this point turn immediately to the planetary myths that have been handed down to us from antiquity. These represent, as Jung said, the very first attempts of mankind into building the science of psychology.

It would seem that in some collective way in antiquity, certain people were able to isolate and identify a limited number of personality characteristics; they noted also that these were shared by *everyone*, and were present in *everyone*.

They noticed furthermore that these identified patterns of human experience and expression actually formed part of all people, and thus we may see them as 'Archetypal' (common to all mankind, in all places and in all periods).

Therefore for us to have access to the knowledge contained in these myths can immediately put us in touch with the 'Collective' element of mankind that we need to embrace in equal measure to make our analyses whole.

My general view is that we ought to embrace in equal measure the information we gain through standard worksheet breakdown of writing, which tends to delineate the conscious and everyday elements of human experience, with an underlying understanding of the unconscious or archetypal elements common to all.

This integration can in my view be very easily achieved by the understanding and use of the "Mythological types" in handwriting as set forth by H. St. Morand.

Let us return to the very early discoveries in antiquity; the eight main functions of personality were set down as follows:

(1) Pride, individuality and self-esteem.
(2) Imagination, reflectiveness, lack of structure.
(3) Speed of thought, communicativeness.
(4) Sociability, charm and pleasantness.
(5) Practicality and dependability.
(6) Anger, drive, energy and aggression.
(7) Wide expansiveness, broad horizons.
(8) Restrictiveness, withdrawal, seriousness.

These qualities were attributed to the planets that were seen moving above; thus the eight planets they knew about actually took on each one of these facets of personality. The connection they made is as follows:

(1) Pride, individuality and self-esteem.
SUN
(2) Imagination, reflectiveness, lack of structure.
MOON
(3) Speed of thought, communicativeness.
MERCURY
(4) Sociability, charm and pleasantness.
VENUS
(5) Practicality and dependability.
EARTH

(6) Anger, drive, energy and aggression.
MARS
(7) Wide expansiveness, broad horizons.
JUPITER
(8) Restrictiveness, withdrawal, seriousness.
SATURN

These planetary types represent all that is connected with the *immediate* or foreground experience of humanity; the psychology of the outer planets of Uranus, Neptune and Pluto represent more the *background* of humanity's experience (not dealt with here).

This is now a vital point to bear in mind at this stage; these precisely defined human characteristics have their origin and their being within the human mind and the human psyche. They were effectively PROJECTED UPWARDS to the planets by the ancients, and their position in the sky was said to denote a particular change in a person's fortune according to the planet in question.

This is in fact a part of the study of astrology, and it is this link that has mainly caused graphologists to steer clear of its teachings. However, we can be confident that this typology has absolutely nothing to do with astrology for the following simple reason. These pre-existing human characteristics exist solely within man, and despite their having been projected upwards by him in antiquity, they still remain set human characteristics. In our contention there is no reverse influence from the planets above to ourselves below.

With this in mind, graphologists can be confident of using this archetypal typology, since it has been found by experience to be phenomenally useful in setting the background for the analysis, and providing that degree of 'Collective awareness' that is necessary in a Jungian sense for our analysis to bear the hallmarks of balance and wholeness.

There is at this point one particular good piece of news for graphologists who have not as yet used or considered this particular typology. The personality characteristics appertaining to each type actually do appear rather obligingly in handwriting, generally as a number of features appearing together. The graphic features relating to each type are given further on.

However, it is simply not enough for us to recognise the dominant type in a handwriting; we have to be able to set down a list in hierarchical order of the first type (the dominant), the second (sub-dominant) and then those that follow, similarly in order of their degree of presence in the writing.

However our task does not start and finish here; we have to be able to note down on our worksheet those types that either go well together (such as the Venus and Jupiter types) and those that do not go well together (e.g. Mars and Moon). A most important point to realize is that for *any* planetary types which clash with one another, what is expressed here is a central core of conflict within the writer in question.

Finally, and for this we turn again to the work of Jung, we note down those planetary types that appear to be absent (known in French as 'en carence' meaning 'deficient'). Jung stated, of course, that it is not enough just for us to know what we are, but also to know what we are not.

Thus those elements which are missing roughly represent the area of human experience that either eludes the writer or is unconsciously rejected by him or her. In the analysis this can be of enormous interest; the non-presence or absence of any Mercurial indications, for example, may indicate that the writer does not lay emphasis upon the communicative aspects of existence. This finding on its own can be a vital piece in the emerging jigsaw of the personality portrait.

Earth

The first planetary type we can look at is EARTH. For those used to using the Jungian typologies, this is described as the Introverted Sensation type.

The keywords in this sense are stability, continuity, and a sense of down-to-earth simplicity. It also denotes all that is solid and precise, relating to the world of the real. There is concretist thinking, and a strong element of practical awareness and common sense. There is a fondness for order and routine actions, and people of this type can often tolerate repetitive work situations.

One of the main problems (especially if Mercury is absent or weak) is that they are famous for expressing themselves bluntly and directly with no frills or delicateness. Sensitivity does not appear to abound with this type, but it is present, even if very well hidden. There is a fondness for material things, with food, bodily and sexual pleasures strongly indicated. Obsessions with physical well-being, or the lack of it, are very common.

spectacular [illegible]
intriguing names from Hollybush Spout -
most waterfalls are 'Forces' or Spouts in
this part of Yorkshire - to bat Leap Falls.
The curious thing about both of these
delightful valleys is that they were virtually
unknown until the latter half of the last
century when the railway reached Ingleton.

Earth – female, aged 58

They are often the solid and reliable types, who do not make much of a show in relation to their social contacts, but who are reliable and dependable.

In graphic form:
There is often a compacted appearance to the text as a whole.
The rhythm is often of the constrained or stilted type.
The forms are often close to, or manifest the standard copybook.
Very common is the so-called "hugging" of the baseline.
The speed is rarely fast and shows slow but deliberate progress across the page.
The pressure usually portrays a sort of heaviness, with a pastose or thick stroke quality.

Moon

Could you write to us and
let us know what you think
of the different handwritings or
whatever; or if you can give
us further advice about getting
help.

Moon – age and sex unknown

For those who use the Jungian types, this represents the Intuitive Introvert type.

The Moon represents dreams, the unconscious, imprecision, interior reflection often upon aspects of life that have not actually come about. It represents all that is without form, but assumes form upon a whim or fantasy. The Moon has the quality of losing itself in the depths of the unconscious, and refinding itself in a quasi-magical way in real life.

As the Jungian type suggests, it is the intuitive thinking type, and thus not bound by anything logical,

reacting instead to ambience and external stimulation.

The classic Moon type is not flustered by great matters of principle and obligations, but favours a more unstructured and even amoral attitude to life. There is often a taste for the mystic, and a dream world which cannot be expressed. There is the love of fantasy and the irrational of course.

In their character there often exists a nonchalance, and little firm structure of rules and regulations; there is a preference for evading difficulties rather than facing them.

The Moon type does not possess great amounts of energy in the physical sense, and likes to show a softness and an accommodation to all passing events. There is an imprecision and a tendency towards moodiness. The Moon is malleable, full of non-structured possibilities, and more likely to be influenced by the presence of other stronger planetary types being revealed in the same writing. The combinations with other sub-dominant planetary types is therefore rather important.

The graphic factors associated with the Moon type are:
Rather wide open spaces between words and lines.
Absence of any rigidity in the movement.
Round letter forms and thread are usual as forms of connection.
Unusual forms in the lower zone (normal for the intuitive introverted type).
Imprecision in letter formation.
A lack of energy and bounce in the rhythm.
Often columning in the writing.
Inequality of letter height, and much inconsistency.
Rising and falling lines.
Letter forms in curves, semi-circles and crescents.
Neglect; thready, often absence of any form at all.

Venus

school. I seem to recall that I was required to attend extra classes in an endeavour to make my writing more legible. While one obviously adapts over the years to speed of thought and writing I would think that many of the original forms survive – but that is probably why I work in a bank and don't make my living analysing other people's writing!

Venus – male, aged 56

Here the keywords are emotion, affectivity and balance. The Jungian type here is often the Feeling type, introverted or extroverted as the case may be.

Venus represents the female principle (therefore, often an anima factor in male writing). It is also the symbol of conciliation and gentleness, of tenderness, gracefulness and charm.

There is usually very good adaptability, and underlying all this there is usually a strongly seductive sexual characteristic. Venus type persons use feminine charm in order to combat any form of aggression.

The judgement of Venus is greatly influenced by feelings of huge sentimentality, therefore by the strong factors of the Jungian feeling dominance. In view of this, it comes as no surprise to realise that the intellectual field in the case of the Venus person, is not usually developed at all.

They seek for a suppleness and an ease of dealing with people, that makes for smooth adaptation to all circumstances. In character, Venus is receptive and very feeling. Also she is sensual, with a desire to please very often and even to seduce at times.

They are possessive, jealous at times, but capable too of acts of great self-sacrifice.

Most importantly Venus has a love of beauty and charm, and all that is beautiful (a nice face, for example) is all they need to fall in love. So too do they enjoy pleasure, and giving pleasure to others.

Venus in graphic form:
Often emphasis on two things: one is a strong middle zone dominant, combined with garland connection and a warm, pasty stroke quality.
The garlands are often of the leftward enrolled type, which gives one to believe the common trait of the Venus type is their charming selfishness.
Being the planet of all that is balanced and harmonious, there is often some kind of equality in the dimensions between the three zones.
Indeed the quality of balance and harmony affects the whole impression of the writing, with the rhythm being pleasing and progressive.
The writing is usually connected (adaption) with "pleasing" warm garlands set against the background of a warm and moderately pastose stroke quality.

Jupiter

The keywords here are powerful social desires and physical desires. The other important keyword is that of expansion; this latter word sums up this type very well.

This type is not difficult to ignore, since they enjoy a very high profile with a taste for social acceptability and position.

Jupiter also represents authority, a strong social sense, self-assurance and altruistic motives. There are often strong humanitarian feelings and plenty of savoir-faire. They are fond of titles being bestowed upon them, and like to be successful and to achieve positions that will give them acknowledgement.

In character they like to appear kind and warm, generous, proud or vain, often impulsive and going well over the top.

They are often portrayed as larger-than-life characters, who are dynamic businessmen; they like to see concrete results for their efforts, and they have a strong desire to succeed. In spite of their high profile, they are usually well organised.

They are very sociable, very demonstrative, with a strong liking for life in general. They also have a love for themselves which borders upon vanity and self-satisfaction.

They are very sociable and are incurable optimists, taking life as it comes.

a fairly horrendous journey nowadays, as the people who run the show seem to have dreamed up an unbelievable array of fabulous excuses to explain the delays b-lls-ups and problems which beset this service.

Jupiter – female, aged 38

In graphic form we see Jupiter as:
Large and dynamic writing.
Firm pressure and moreover a robust sort of stroke, with the rhythm of the writing also dynamic and moving all over the page.
The writing gestures are large and grand.
Capital letters are large and pronounced, with the letters of the middle zone being well developed also.
The letter forms are large and often curved.
The look of the writing is that of expansiveness, liking to spread itself about with grand gestures.
There is often quite an amount of space used in the written text, and the letter forms may often be slightly ornate.
Jupiter writing does not incline to simplicity or sober letter forms.

Sun

Although the Sun is not technically a planet, it is treated here as though it were. For those who like the Jungian typology, this is the Intuitive/Thinking type.

Sun writers have a tendency to see themselves as rather special persons. Sun represents beauty, pride, idealism, artistic sense and aesthetics, and correct appearances.

The Sun likes to hold himself up high and hold others at a distance.

In character the Sun is typified by:
A strong sense of self.
Strong pride, often resulting in idealism, nobleness of opinions, in arrogance and in haughtiness.
There is often a sense of correct values, and a respect for hierarchies.
Selective in contacts, haughty attitudes, ambitious, independent.
Searches for esteem and for power in his or her world.
Good taste, boldness.

Newcastle United are away at Middlesbrough this weekend while Sunderland entertain Leeds United.

In the Rugby... the big cup clash is Newcastle versus Leicester Tigers.

Meanwhile, Alan Shearer has joined Bradford

Sun – male, aged 25

There is often a liking for power and for domination over others. They often create quite a following for themselves, with admirers of various sorts. There can often be a strong aesthetic appreciation, as well as a strong sense of self-pride.

In graphic terms we see the predominance of Sun as follows:
Essentially refinement of the letter forms.
A strong tendency towards uprightness in the writing.
The forms tend to be straight up and down, with elegance in their execution.
The forms are sober, typographic or aesthetic.
The capital letters are large but not over-adorned (Jupiter).
The writing usually shows a combination of elegant vertical strokes, combined with a rather bold stroke quality.
The letter forms have a tendency to rise up and this affects the direction of lines (rising).
There may well be stylised forms, and even at times an element of stylised artificiality.
There can by contrast also be a strong emphasis upon simplification, but always combined with elegance of form.

Mars

This is by nature the tough element of the planetary types. Mars represents action, conquest, boldness, willpower, the struggle and business enterprise.

Mars needs to subjugate and to transform all beings and entities by the use of force. It draws in its strength so to better strike out, to act and to impose.

In character: absolute, authoritarian, courageous and ardent, either strongly for or against. Constructive or destructive, powerful, acting as protector or seeking to impose their will. Brutality is by no means unknown with the Mars type.

Energetic, proud, exclusive, they like to command, direct and decide: they are direct, frank and resistant. There is often a great deal of willpower, tenacity and physical strength. There is often a tendency towards rashness and impulsivity. They tend to think they are right all the time, even when they know they are in the wrong.

walks with Mabel is an experience. She pulls relentlessly on the lead and makes a loud, throaty, panting noise which some people mistake for growling. She frequently evokes a reaction from passers-by — amusement, fear, pity — it seems to be difficult to be neutral about her. To me she gives absolute love and loyalty which I sometimes return to her.

Mars – aged approx. 60

In graphic form, Mars is seen as follows:
The letter forms are not stylised at all, nor do they show much refinement.
The writing shows a lot of energy and dynamism.
The pressure is strong and firm and nearly always combined with ANGLES as the dominant form of connection.
There is often an amount of rigidity in the writing and the script lacks any smooth softness or curves.
The speed is often quite fast, and the slant of the writing is usually either left or right.
The writing often shows strokes which sharpen, particularly end strokes and those of the 't' bars.
There tends to be excessive pressure sometimes that cuts into the page.
Angularity can be seen also in the lower zone.
The writing tends to be connected with fast speed.

Mercury

I am submitting this sample of handwriting for analysis. I presume you do not need any personal details as these can probably be revealed by your analysis? I shall be very interested to hear his comments and findings.

Thank you for the offer of this service — I have never had my

Mercury – male, age 60s

This is clearly the Thinking type in Jungian typology.

The keywords here are without doubt mental activity, intellectuality, vivacity and emotional instability. There is also enormous curiosity for knowledge and learning in general.

Mercury is astute, clever, brilliant and multi-faceted. Quick to comprehend and react, he matches up well

to any intellectual game set out for him. Superficial and subversive, he lacks rigorous principles, but his faculty for articulateness is quite astonishing.

He loves to make intellectual connections between all things, and is fascinated by complicated concepts; the easy to access in mental terms bores him very quickly indeed.

He is famous for being little interested in the feeling aspects of life, and is for the main part a very nervous and jumpy creature who lives on the edge of nervous collapse. He is highly mentally active and unstable at the same time.

He often has difficulties in concentrating (despite his usual mental brilliance) and has a tendency to flit quickly from one idea to another upon a whim. He can, quite simply, completely lack any common sense whatsoever.

Mercury does not follow anyone's rules: he does as he wishes and is good at justifying all he does. He is also rather a vulnerable person and very often lacks confidence in himself. His emotional stability is often very uncertain.

He is a brilliant communicator and is immediately at ease with people in all walks of life.

In graphic forms, Mercury is seen as follows:
The letters are small and executed very rapidly indeed.
Irregularity of letter height and thread forms due to speed.
The forms tend to be very simplified and show a very high form level.
The layout tends to be exceptional, emphasising the very well developed mental nature of this type.
The writing tends to be upright or near upright.
The stroke quality is sharp and the pressure light; the movement seems to glide swiftly over the page as if hastily making the smallest impression as it goes along.
The middle zone is the smallest zone and shows great irregularity.
The lower zone is often quite small also.
The rhythm is very much the type 2, and is most certainly very jittery.
The writing may also show quite an amount of disconnection.

Saturn

The Secretary of State's intention is that, from September 1998, there should be greater flexibility at Key Stages 1 and 2 to encourage a sharper focus on literacy and numeracy. Primary schools would thus be more able to concentrate on these essential basic skills within a school curriculum which gives top priority to English and Mathematics. Among other things, the proposals will enable schools, if they so choose, to give more time to the teaching of literacy and numeracy. It will also allow alternative approaches to the primary curriculum to be

Saturn – female, age 50s

This is the symbol of the Introverted Thinking type of Jung.

Saturn's character is that of the abstract thinker and often a profound thinker. As a character Saturn is a solitary type, who above all else sees the priority of his internal mental life. He is not greatly sociable, he is serious, scrupulous, a worker.

Conscientious and rigid in his principles, morals and ideas. He does not always portray much in the way of levity or youthfulness, and nearly always is an old head on young shoulders.

He likes abstraction and deep thoughts, and can suffer from feelings of inner isolation and sadness. He is often serious and reflective; he is a distant and cerebral type.

He is capable of great concentration of mind, and demands perfection around him. He is often a disciplinarian. He is cautious and careful and does not usually take too many chances.

He can be devoted to his profession or an ideal, and he can organise well. However he does often lack the common touch, and therefore adaptation with others is often his sticking point.

In social contacts he is reserved, often cold and reticent.

He does not mix well with a group, since he is something of a loner and prizes his independence too much. He is the silent type, and one that does not indulge greatly in hedonistic activity.

He can be loyal and devoted, though he is famous for showing hardly any warmth or feeling whatsoever. His feelings tend to be kept very deep down indeed, and although they are hardly ever shown, are nonetheless there. He *needs* a lot of love and understanding, but rarely gives either.

He demands a great deal of perfection from others, and is often disappointed, both in personal and career terms.

There is a certain severity about Saturn types as they discourage much interest in fun and often seem to lack humour.

In graphic terms, Saturn is seen in the following ways:
Letter forms are rather severe and NARROW in execution, and often display rigidity and some angularity.
The stroke quality is often sharp with sharpened ends to finals.
The letter forms themselves are often reduced in a simplified form, but show no warmth in the stroke.
The letter forms are often precise and unadorned, with the middle zone being the least well-formed zone.
There is often a strong emphasis upon the linear nature of the text and little in the way of lateral expansion.
The rigidity and severity of the appearance of the writing is often the clue in distinguishing this type.
There are frequent left tendencies, combined with a sharp and narrow script.

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In conclusion, this typology represents a very useful means indeed for gaining fairly rapid knowledge of the archetypal bias within any individual; some people can be clearly defined by a small number of the types, others are very complicated balances of virtually all of them. It is only through skill in employing this system that the greatest results can be found.

In my experience, the combination of your findings for the Mythological types (representing the 'Collective' in the writer) can easily be merged with your conventional findings with your normal worksheet (representing the personal particularities), to form a greatly augmented body of information about the writer, and thus a far more substantial and holistic analysis

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Further reading:

Gille Maisani, (translated by Paul Ferguson) *The Planetary Types in Handwriting* (1990)

H. St. Morand (translated by Alex Tulloch) *The Mythological Types (1994)*